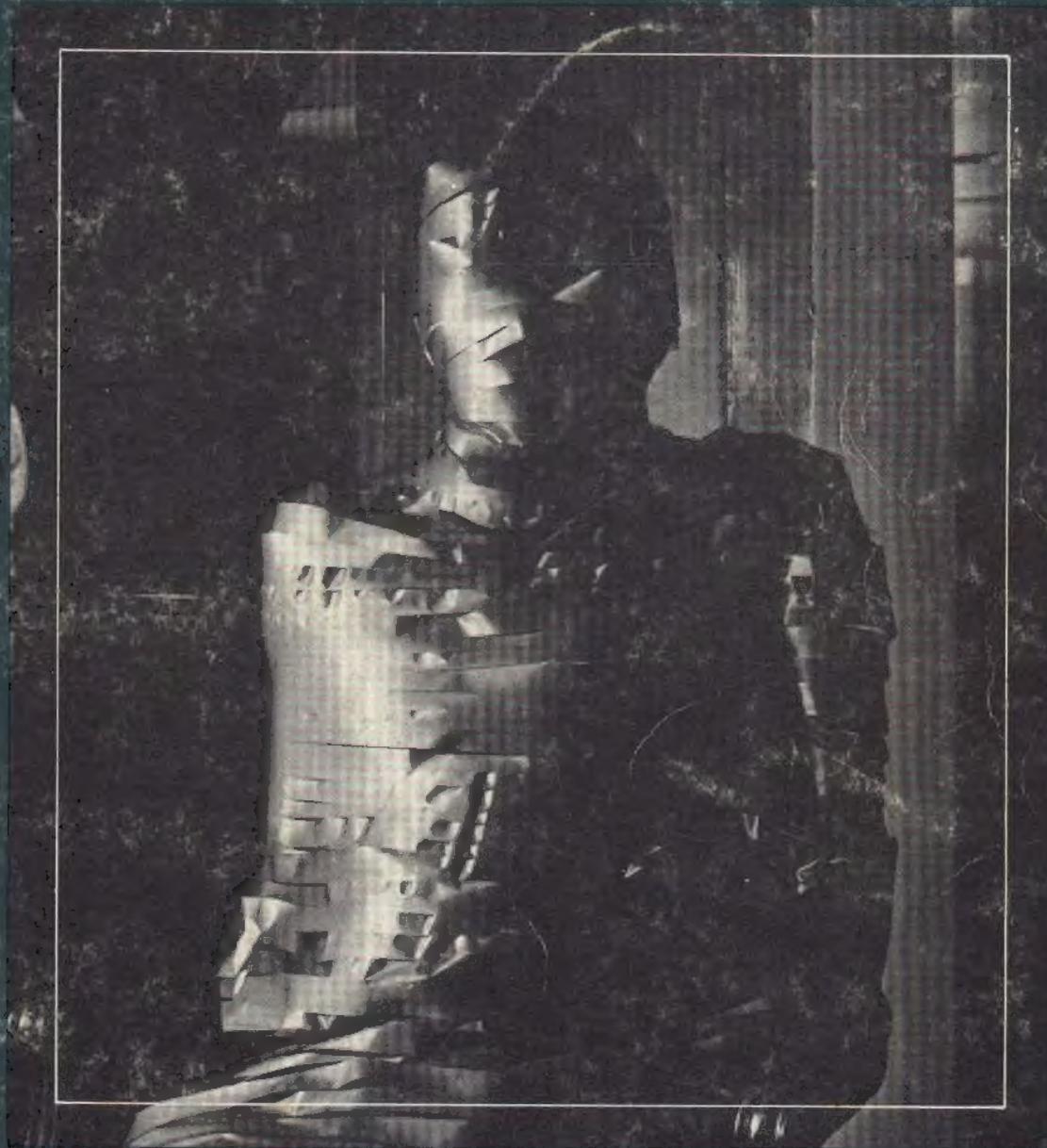


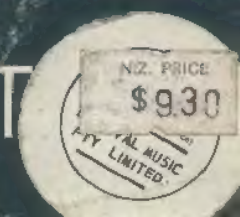
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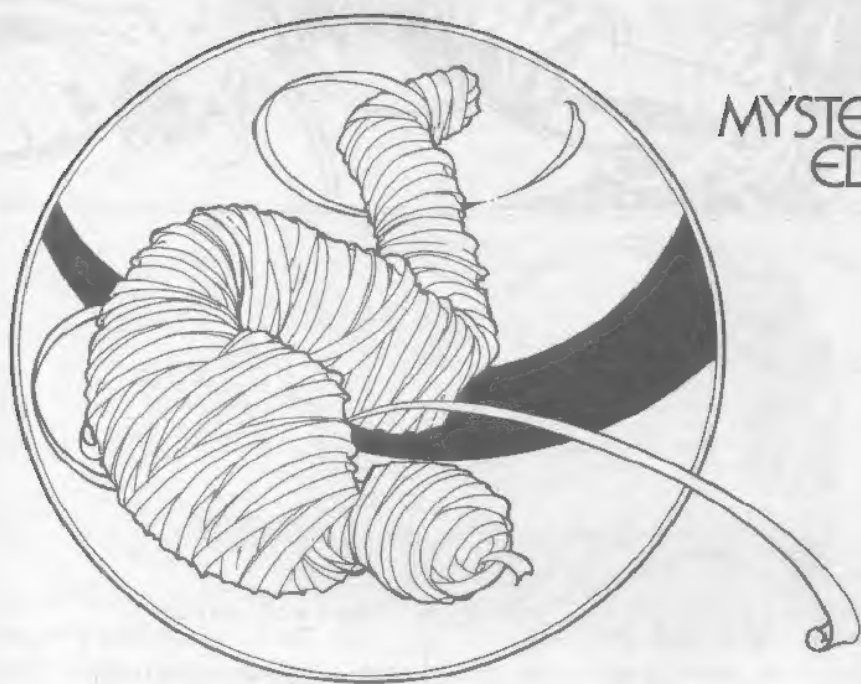
TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

"CONTAINS ORIGINAL EDGAR ALLAN POE STORIES"



THE ALAN PARSONS PROJECT





TALES OF MYSTERY AND IMAGINATION EDGAR ALLAN POE

THE ALAN PARSONS PROJECT

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MUSIC GROUP*

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Moderato

A DREAM WITHIN A DREAM

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Repeat 10 times

Strings

Piano ad lib

Harp

Harp & Piano simile

Winds

Electric Bass

Strings fade
Piano & Harp fade

Am
Piano

Drums play time

2nd Piano

Am

G

Am

A Dream Within A Dream - 2 - 1

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System 1: Treble and Bass staves. Treble staff contains a melodic line of eighth notes. Bass staff contains a simple harmonic accompaniment. A guitar part is indicated by a bracketed chord in the treble staff.

System 2: Treble and Bass staves. Treble staff contains a melodic line of eighth notes. Bass staff contains a simple harmonic accompaniment. A guitar part is indicated by a bracketed chord in the treble staff.

System 3: Treble and Bass staves. Treble staff contains a melodic line of eighth notes. Bass staff contains a simple harmonic accompaniment. A guitar part is indicated by a bracketed chord in the treble staff. Chords G, Am, and G are marked below the bass staff.

System 4: Treble and Bass staves. Treble staff contains a melodic line of eighth notes. Bass staff contains a simple harmonic accompaniment. A guitar part is indicated by a bracketed chord in the treble staff. Chords Am, Am, and G are marked below the bass staff. The system includes a double bar line and a repeat sign.

THE RAVEN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Steady Rhythm (Not Fast)

mp

The clock struck mid-night And through my sleep-ing I heard a
maze-ment There stood a rav - en Whose shad-ow

tap - ping at my door I looked but noth-ing lay in the
hung a - bove my door Then through the si-lence It spoke the

dark-ness one word And so I turned in - side once more. To my a -
That I shall hear for - ev - er -

The Raven - 5 - 1

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2. E (no 3rd)

more

p *mf* *f*

Nev - er - more

Thus quoth the rav-en, — "nev - er - more."

The Raven - 5 - 2

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano accompaniment is in the lower staves. The score includes various guitar chords and piano dynamics. The lyrics are written below the guitar staff.

Guitar Chords:

- 2. E (no 3rd)
- Fm
- E^b
- Fm
- (A^b Bass) Fm
- (F Bass) E^b (A^b Bass) Fm
- (B^b Bass) Fm
- Cm7
- Fm
- Fm
- E^b
- Fm
- (A^b Bass) Fm
- (F Bass) E^b (A^b Bass) (B^b Bass) Fm
- Cm7
- Fm
- E^b (C Bass) Fm
- (B^b Bass) E^b
- (A Bass)(G Bass) Fm E^b Fm E^b
- (B^b Bass) (C Bass) E^b (A^b Bass) E^b
- (G Bass) Fm
- Am
- Am7

Piano Dynamics:

- p* (piano)
- mf* (mezzo-forte)
- f* (forte)



First system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with complex rhythmic patterns and chords.

Dm7



Am7



Second system of musical notation, continuing the grand staff with complex rhythmic patterns and chords.

Am9



Em7



D



C



D



F



C



D



Third system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff with complex rhythmic patterns and chords.

Am7



Am9



Am



Fourth system of musical notation, featuring a treble clef staff with a whole rest, and a grand staff with complex rhythmic patterns and chords. The lyrics "And still the rav - en re - mains in" are written below the staff.

And still the

rav - en

re - mains in

p

my room No mat-ter how much I im - plore No words can soothe him — No prayer re -

move him And I must hear for ev - er - more

ra-ven, — nev - er - more Thus quoth the rav-en, — nev - er -

more Thus quoth the rav-en, — nev - er - more Thus quoth the

cresc.

f

G D Am

G (no 3rd) E

Fm Eb Fm (Ab Bass) Fm (F Bass) Eb (Ab Bass) Fm (Bb Bass) Fm Cm

Fm Eb Fm (Ab Bass) Fm (F Bass) Eb (Ab Bass) Fm

(Bb Bass) Fm Cm7 Fm Fm
 rav-en, nev-er - Thus quoth the more Nev - er-

Fm Eb Fm (Ab Bass) Fm Eb (F Bass) (Ab Bass) Fm
 more, nev-er-more, nev-er-more, nev-er nev-er-more, nev-er-more, nev - er

(Bb Bass) Fm Cm7 Fm 1. Fm 2. Fm Eb (Bb Bass) Eb (C Bass) Eb
 nev-er-more, nev-er-more, nev-er - more. Nev-er - more.

(Ab Bass) Fm Eb simile (C Bass) simile Fm Eb (C Bass) Fm Eb (G Bass) Eb Fm Bbm (Ab Bass) (G Bass) Eb Fm Cm (Ab Bass) Fm Eb (G Bass) Fm
 mp pp

The Raven - 5 - 5

THE RAVEN

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Voices

Synthesizer

The clock struck

Bass

mp

(A)

mid-night And through my sleep-ing I heard a tap-ping at my door I looked but
maze-ment There stood a rav-en Whose shad-ow hung a-bove my door Then through the

f

1.

noth-ing lay in the dark-ness And so I turned in-side once more To my a-
si-lence it spoke the one word That I shall hear for ev-er-

2.

more

(B) Strings

mf

Piano

Note: Voices from (A) to (B) are electronically altered
Bass can be conventional Electric Bass or Synthesizer

The Raven - 5 - 1

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Voices

Nev-er -

Synthesizer fill

Strings simile

more

Piano

Voices & Strings

Ah

Ah

Thus quoth the rav-en, nev-er - more

Bass

©

Piano & Synthesizer

Chorus

Ah

Ba ba ba ba ba — ba ba ba — ba — ba ba ba

Voice

Ba ba ba ba ba — ba ba ba ba. And still the rav - en — re-mains in

Piano

my room — No mat - ter how much I im - plore No words can

soothe him ____ No prayer re - move him ____ And I must hear for - ev - er -

more ____

ⓓ Vocal (2nd time only) *cresc.* 8

rav-en, ____ nev - er -

Strings & Piano

cresc.

more Thus quoth the rav-en nev-er- more Thus quoth the

rav-en ____ nev - er - more Thus quoth the rav-en ____ nev-er -

1. more Thus quoth the 2. more Nev-er- more, nev-er-more, nev-er-more, nev-er-

Nev-er-more, nev-er- more, nev - er Nev-er-more, nev-er-more, nev - er -

1. more nev-er - 2. more. Choir Ah Choir Ah

THE TELL-TALE HEART

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Vocal Ad Lib

Repeat 4 times

Guitars

Drums play time

Bass

1.) You should have

seen him Ly - ing a - lone in help - less si - lence in the

Piano Cm Bb Cm Bb

night. You should have

Guitars Bb Ab Bb Ab

Cm

seen him — You would have seen his eye re-flect - ing in the

Piano Cm Bb Cm Bb

To Double Coda ⊕ ⊕

To Coda ⊕

light

Cm Guitars Bb Ab Bb Ab

Slide Guitar

Am Bm

D.S. al Coda ⊕

⊕
Coda

Guitars $A\flat$ $B\flat$ $A\flat$

Guitars fade
Strings gradually build
Drums out

Strings

mf

And he won't be found at all Not a

trace to mark his fall Nor a stain up - on the wall

f Drums play time

Repeat 15 times
 Rhythm section should fade and then gradually crescendo
 Orchestra and Choir should be featured *D.S.S.* al Coda

Ah

Heard all the things in Heav - en and Earth I've

Other Guitars
 play Rhythm *Am*

Slide Guitar
 play Lead

Double Coda

seen man-y things in Hell But his vul - tures eye — of a

Bm

This system contains the first three measures of the vocal melody. The lyrics are 'seen man-y things in Hell But his vul - tures eye — of a'. The music is in 3/4 time, key of B minor. The vocal line is on a treble clef staff. The piano accompaniment consists of a right hand on a treble clef staff and a left hand on a bass clef staff. The right hand plays a series of eighth notes in the first measure, then rests. The left hand plays a steady eighth-note pattern.

cold pale blue — Is the eye of the Dev - il him - self

This system contains the next three measures of the vocal melody. The lyrics are 'cold pale blue — Is the eye of the Dev - il him - self'. The music continues in 3/4 time, key of B minor. The vocal line is on a treble clef staff. The piano accompaniment consists of a right hand on a treble clef staff and a left hand on a bass clef staff. The right hand plays a series of eighth notes in the first measure, then rests. The left hand plays a steady eighth-note pattern.

Guitars

This system shows the guitar accompaniment for the first three measures. The music is in 3/4 time, key of B minor. The guitar part is written on a treble clef staff. It features a steady eighth-note pattern in the left hand and a series of eighth notes in the right hand.

Take me a -

This system shows the guitar accompaniment for the next three measures. The music continues in 3/4 time, key of B minor. The guitar part is written on a treble clef staff. It features a steady eighth-note pattern in the left hand and a series of eighth notes in the right hand. The lyrics 'Take me a -' are written below the staff.

way now But let the si - lence drown the beat - ing of his

Piano Cm Bb Cm Bb

heart

Cm Guitars Bb Ab Bb Ab Bb Ab Bb

Vocal Ad Lib Repeat 4 times

Strings

Guitars and Piano simile

Ab Bb Ab Bb Ab Bb Ab Bb Ab Bb Cm

2. So for the old man
Ashes to ashes, earth to earth and dust to dust
No one will see me
No one with guilt to share, no secret soul to trust
3. Louder and louder
Till I could tell the sound was not within my ears
You should have seen me
You would have seen my eyes grow white and cold with fear

THE CASK OF AMONTILLADO

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow

The musical score is written for piano and voice. The piano part consists of a left-hand accompaniment with a steady eighth-note bass line and a right-hand melody of chords. The vocal part is a single melodic line with lyrics. Chord diagrams are provided for the piano accompaniment.

Chord Diagrams:

- Cm
- (Bb Bass) Cm7
- Am7-5
- Abmaj7
- Cm
- (Bb Bass) Cm7
- Am7-5
- Abmaj7
- Cm
- (Bb Bass) Cm7
- Am7-5
- Abmaj7
- F9
- 1. Abmaj7
- 2. Abmaj7
- (Bb Bass) Abmaj7
- Eb
- (D Bass) Bb

Lyrics:

By the last breath of the four winds that blow I'll have re-venge — up — on
Shel-tered in — side from the cold of the snow Fol — low me now — to the

For — tun — a — to Smile in his face I'll say "Come let us to I've a
vault down be — low Drink-ing the wine as we laugh at the time Which is

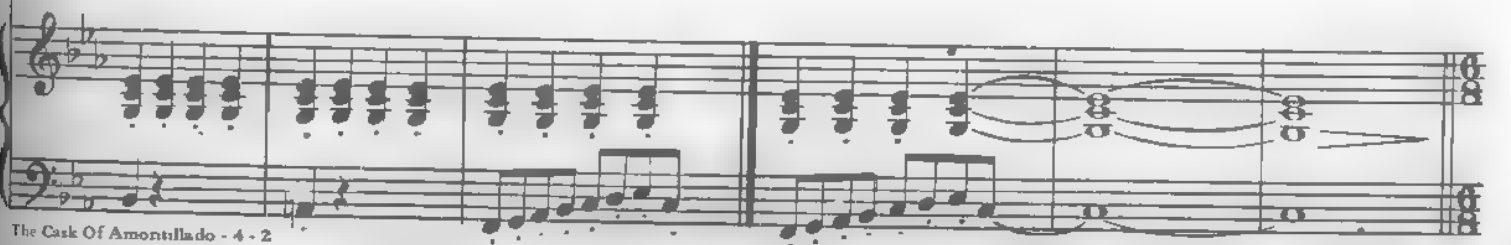
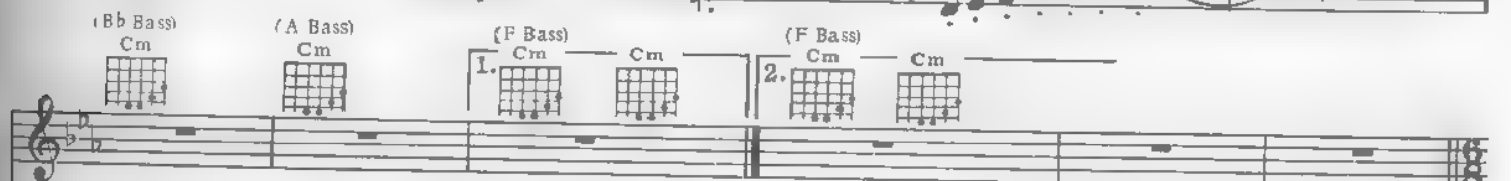
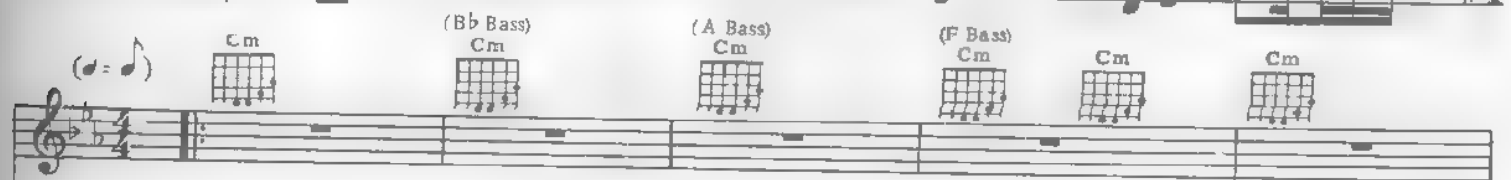
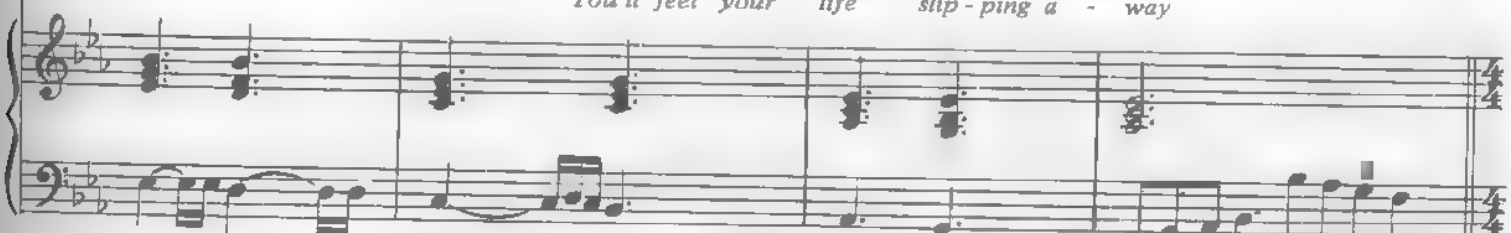
cask of A — mont — ill — a — do" slow — (What are these
pass — ing in — cred — i — bly



chains that are bind - ing my arms? —
 (Chorus:) Part of you dies each pass - ing day



(Say it's a game, and I'll come to no harm) —
 You'll feel your life slip - ping a - way



Tempo I

Cm Cm7 Am7-5 Abmaj7 Cm Cm7
 You who are rich and whose trou-bles are few May come a-round - to see
 Am7-5 Abmaj7 Cm (Bb Bass) Cm7 Am7-5 Abmaj7
 my point of view What price the Crown of a King on his throne When you're
 F9 Abmaj7 (Bb Bass) Abmaj7 Eb (D Bass) Bb Cm (Bb Bass) Cm7
 chained in the dark all a - lone ——— (Spare me my life on - ly name your re -
 (Chorus:) Part of you
 Ab Eb (G Bass) Fm7 (Bb Bass) Fm7 Eb (D Bass) Bb
 ward) ——— (Bring back some
 dies each brick I lay
 3

The musical score is written for guitar and piano. The guitar part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The tempo is marked 'Tempo I'. The score includes various guitar chords and piano accompaniment. The lyrics are written below the guitar staff. The score is divided into several systems, each with a guitar staff and a piano staff. The lyrics are: 'You who are rich and whose troubles are few May come a-round - to see my point of view What price the Crown of a King on his throne When you're chained in the dark all a - lone ——— (Spare me my life on - ly name your re - (Chorus:) Part of you ward) ——— (Bring back some dies each brick I lay'. The score ends with a triplets mark '3'.

Cm

(Bb Bass)
Cm7

Ab

(G Bass)
Eb

Fm7

(Bb Bass)
Fm7

light in the name of the Lord)
You'll feel your mind slip - ping a - way

3

Cm

(Bb Bass)
Cm(A Bass)
Cm(F Bass)
Cm

Cm

3

(Play 6 Times)

mf (detached)

Cm

(Bb Bass)
Cm(A Bass)
Cm(F Bass)
Cm

Cm

f(Bb Bass)
Cm(A Bass)
Cm

Fm

Repeat and Fade

Repeat and fade

*cresc**ff*

THE CASK OF AMONTILLADO

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Piano

Strings

Piano introduction musical notation in B-flat major, 6/8 time. The piano part consists of a series of chords in the right hand and single notes in the left hand, creating a somber and atmospheric mood.

First vocal entry musical notation. The vocal line begins with the lyrics: "By the last breath of the Shel-tered in-side from the four winds that blow cold of the snow I'll have re-venge up-on Fol-low me now to the". The piano accompaniment features a pizzicato bass line with stem-up notes.

Second vocal entry musical notation. The vocal line continues with the lyrics: "For-tun-a-to vault down be-low Smile in his face I'll say Drink-ing the wine as we 'come let us go I've a laugh at the time Which is". The piano accompaniment continues with the pizzicato bass line.

Third vocal entry musical notation. The vocal line concludes with the lyrics: "cask of A-mon-till-a-pass-ing in-cred-i-bly do" followed by a first ending (1.) and a second ending (2.) which leads to the word "slow". The piano accompaniment includes a pizzicato bass line.

Part of you dies each pass-ing day
Part of you dies each brick I lay

45

Piano plays chords

Choir: (What are these chains that are bind-ing my arms?)
(Spare me my life on - ly name your re - ward)

Chords: Eb Eb/D Cm7 Cm7/Bb Ab Ab/G Fm7 Fm/Bb

Drums play time Ooh

Bass

You feel your life slip-ping a - way
You feel your mind slip-ping a - way

(Say it's a game and I'll come to no harm)
(Bring back some light in the name of the Lord)

Chords: Eb Eb/D Cm7 Cm7/Bb Ab Ab/G Fm7 Fm/Bb

Bass

Choir

Ah

Strings & Piano

Bass

to Coda ⊕ Brass

Ah

Brass

Bass

1. 2. *rit* - - - - -

You who are rich and whose

Piano

trou-bles are few May come a-round to see my point of view What price the Crown of a

D.S. al Coda

King on his throne When you're chained in the dark all a - lone

Repeat 4 times

Coda

First system of the musical score for French Horns. It consists of four staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The music features a melodic line in the top staff, a sustained harmonic line in the second staff, and a rhythmic accompaniment in the third and bottom staves.

Second system of the musical score for French Horns. It continues the musical themes from the first system across four staves with the same instrumentation and key signature.

French Horn Simile

Strings

Repeat and Fade

Third system of the musical score, featuring a French Horn Simile and Strings. The top staff is labeled 'French Horn Simile' and the bottom staff is labeled 'Strings'. The music is marked 'Repeat and Fade'. The French Horn Simile part features a melodic line, while the Strings part provides a rhythmic accompaniment.

(THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

Just what you need to make you feel bet - ter Just what you need to make you feel

Just what you need to make you feel bet - ter Just what you need to make you feel At the

far end of your teth-er clouds seem bright and breez-y (Instrumental - - - - -) And your thoughts won't fit to - geth - er 'Cause the livin' is free and eas - y So you See the

(The System Of) Doctor Tarr And Professor Fether - 4 - 1

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57

Fm7 (C Bass) Cm7

sleep light or what - ev - er And the night goes on for - ev - er Then your
rat race in a new way Like you're wak - in' up to a new day { It's a
Sat - is -

(G Bass) Cm7 F

mind change like the weath - er You're in need of
wise thing if you're clev - er Take a lead from } Doc - tor Tarr and Pro - fes - sor
fac - tion al - to - geth - er Guar - an - teed by

Cm (C Bass) Bb (C Bass) Eb (C Bass) F

1. Feth - er Ev - en

Cm Fm7 (Ab Bass) Fm7

2. 3. Find the end of a rain - bow Fly wher - ev - er the winds blow

(Bb Bass) Fm7

to Coda ⊕

(Db Bass) Fm7

D. S. al Coda §

Laugh at life like a side - show — Just what you need to make — you feel bet - ter

Just what you need to make — you feel bet - ter Don't stop bring-in' the girls round —

⊕ Coda

(Ab Bass) Fm7

(Bb Bass) Fm7

Don't start hav - in' a show - down — Keep on hand-in' the jug — 'round —

(Db Bass) Fm7

Cm

(C Bass) Bb

All that you need is wine — and good com - pa - ny. —



The first system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a series of chords, mostly triads, with some doublets. The bass staff contains a series of single notes, mostly octaves, with some doublets. The key signature has two flats (B-flat and E-flat).

Dm

(D Bass)

Dm7



The second system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a series of chords, mostly triads, with some doublets. The bass staff contains a series of single notes, mostly octaves, with some doublets. The key signature has two flats (B-flat and E-flat).

D Bass)

Dm



The third system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a series of chords, mostly triads, with some doublets. The bass staff contains a series of single notes, mostly octaves, with some doublets. The key signature has two flats (B-flat and E-flat).

Repeat and Fade

The fourth system of musical notation, consisting of a grand staff with a treble and bass clef. The treble staff contains a series of chords, mostly triads, with some doublets. The bass staff contains a series of single notes, mostly octaves, with some doublets. The key signature has two flats (B-flat and E-flat).

(THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderate

8va Basso
Lead Guitar

Elec Guitars & Keyboards
Cm Bb/C Eb/C F/C

Bass

8va Basso
2 Lead Guitars

Cm Bb/C Eb/C F/C

Drums play time

Backing Voices

Just what you need to make you feel bet - ter Just what you need to make you feel —

Cm Bb/C

2 Lead Guitars

Lead Vocal

Just what you need to make you feel bet - ter Just what you need to make you feel - At the

Eb/C F/C

(The System Of) Doctor Tarr And Professor Fether - 6 - 1

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far end — of your teth - er And your thoughts won't fit to - geth - er So you
clouds seem — bright and breez - y 'Cause the livin' is free and 'ea - sy See the

Cm

sleep light — or what-ev-er And the night goes on for - ev - er Then your
rat race — in a new way Like you're wakin' up to a new — day It's a
(Sat - is)

Fm7 Cm

mind change — like the weath - er — You're in need of Doc - tor Tarr — and Pro - fes - sor
wise thing — . if you're clev - er — Take a lead from Doc - tor Tarr — and Pro - fes - sor
fac - tion — al - to - geth - er — Guar - an - teed by Doc - tor Tarr — and Pro - fes - sor

G F

1.

Feth - er.
Feth - er.
Feth - er.
Cm

Bb/C

Eb/C

This system contains the first staff of music. It begins with a treble clef and a key signature of two flats (Bb and Eb). The melody consists of eighth and quarter notes. Below the staff, the lyrics 'Feth - er.' are repeated three times. Chord symbols 'Cm', 'Bb/C', and 'Eb/C' are placed below the staff. The system is divided into three measures by vertical bar lines.

2.

Find the end of a rain - bow ____

F/C

Cm

Guitars Fm

This system contains the second staff of music. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and quarter notes. Below the staff, the lyrics 'Find the end of a rain - bow ____' are written. Chord symbols 'F/C', 'Cm', and 'Fm' are placed below the staff. The word 'Guitars' is written below the staff. The system is divided into three measures by vertical bar lines.

Fly where - ev - er the winds ____ blow ____

Fm/Ab

Laugh at life like a side - show ____

Fm/Ab

This system contains the third staff of music. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and quarter notes. Below the staff, the lyrics 'Fly where - ev - er the winds ____ blow ____' and 'Laugh at life like a side - show ____' are written. Chord symbols 'Fm/Ab' are placed below the staff. The system is divided into two measures by a vertical bar line.

to Coda \oplus

Just what you need to make — you feel bet - ter

Db Cm

Backing Voices

Just what you need to make — you feel bet - ter

Bb/C Eb/C

Lead Guitar

Just what you need to make — you feel. —

F/C Cm

Fm

D.S. al Coda Take 2nd Ending

Vocal

Sat - is -

Cm

Coda

Don't stop bring - in' the girls — round —

Fm

Don't start hav - in' a show - down —

Fm/Ab

Keep on hand-in' the jug — round —

Fm/Bb

All that you need is wine — and good com - pa -

ny.

Db

Cm

Bb/C

Eb/C

F/C

THE FALL OF THE HOUSE OF USHER

I PRELUDE

Words and Music by
ERIC WOLFSON, ALAN PARSONS
and ANDREW POWELL

Lento $\text{♩} = 54$

Woodwinds

Oboe

The Fall Of The House Of Usher - 22 - 1
Prelude

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Full Orchestra

Winds

Strings

Solo Trumpet

Winds & Strings

Harp

The Fall Of The House Of Usher - 22 - 2
Prelude

Harp

Winds

Full Orchestra

f

3

3

Strings

p

Strings

p

Full Orchestra

f

f

Strings

Winds

fp

Harp

Lower Brass

Low Strings Pizz.

Strings & Low Brass

Oboe

Bass Clarinet Solo

sfp

This musical score is for the piece "The Fall Of The House Of Usher - 22 - 5 I Prelude". It is written for three parts: Strings, Low Strings, and 8va. The score is organized into four systems, each with three staves. The first system is in 4/4 time and features a key signature of three flats. The Strings part begins with a series of chords, while the Low Strings and 8va parts provide a harmonic foundation. The second system continues the musical development, with the 8va part playing a melodic line. The third system introduces a new key signature of one flat and features a dynamic shift from *mf* to *p*. The fourth system concludes the piece with a final melodic flourish in the Strings part and sustained chords in the other parts. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Strings

Low Strings

8va

p

arco

mf

f

p

p

2/15

mf

Winds

f *cresc.*

f *cresc.*

ff

Strings

Low Strings

f *cresc.* -----

f *cresc.* -----

f *cresc.* -----

p
Low Strings & Winds

p

8va -----

8va -----

8va -----

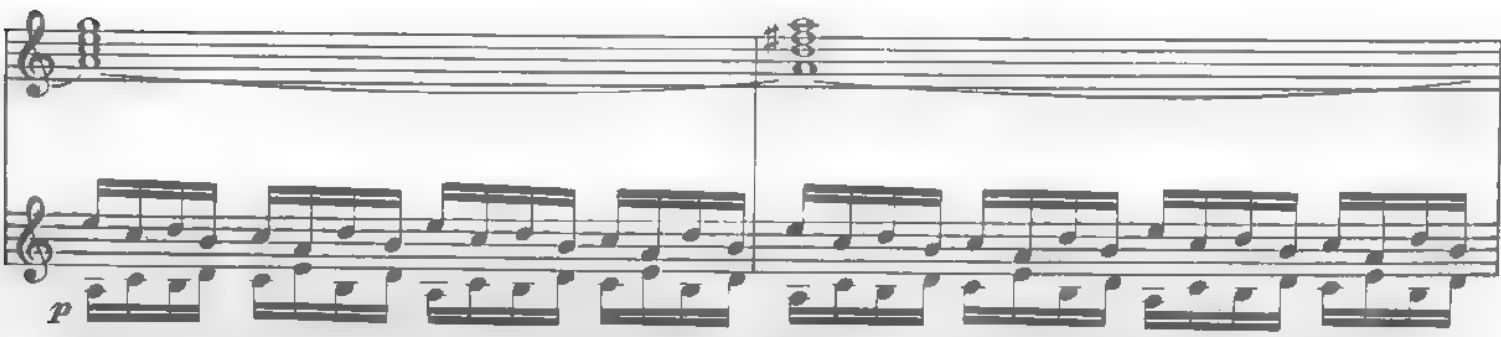
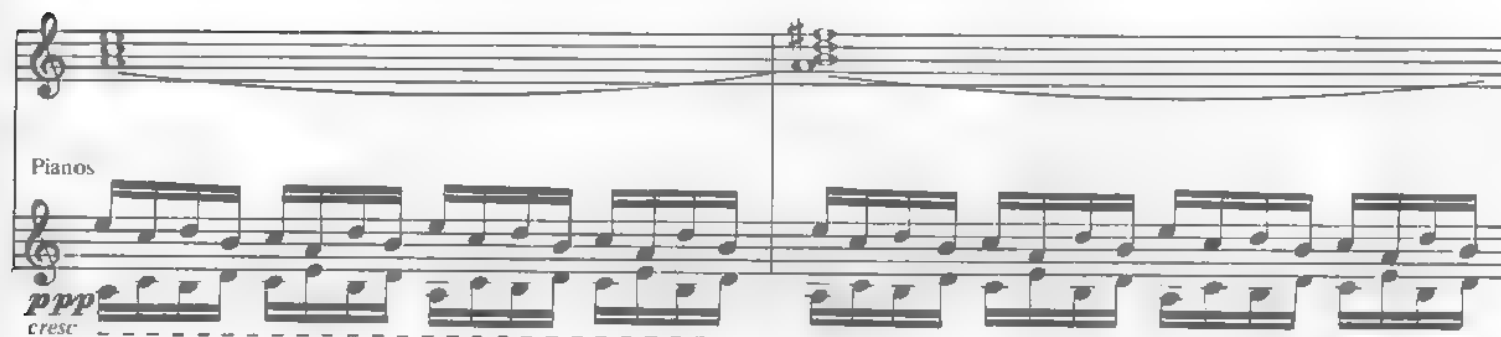
8va -----

8va -----

8va -----

Sounds of Rain
Wind and Thunder

II ARRIVAL

Andante $\text{♩} = 72$ 

Drums

Guitar ad lib
Organ

Am G6/A Fmaj7/A

f
Drums play time
Bass

G6/A Am G6/A

Fmaj7/A G6/A Am D6/A

Am7 D/A Em/A F/A

G/A Am

ff

Segue to Intermezzo

III INTERMEZZO

Lento $\text{♩} = 52$

The musical score is for a piece titled "III Intermezzo" from "The Fall of the House of Usher". The tempo is marked "Lento" with a metronome indication of $\text{♩} = 52$. The score is written for a full orchestra, including Strings, Winds, Violins & Oboes, and Brass.

The score is organized into three systems, each with five staves. The top staff in each system is for the Violins & Oboes, the second and third staves are for the Winds, the fourth staff is for the Strings, and the bottom staff is for the Brass.

System 1: The Violins & Oboes play a melody starting on a whole note, followed by a half note, and then a quarter note. The Winds play a melody starting on a quarter note, followed by a half note, and then a quarter note. The Strings play a melody starting on a whole note, followed by a half note, and then a quarter note. The Brass play a melody starting on a whole note, followed by a half note, and then a quarter note.

System 2: The Violins & Oboes play a melody starting on a quarter note, followed by a half note, and then a quarter note. The Winds play a melody starting on a quarter note, followed by a half note, and then a quarter note. The Strings play a melody starting on a whole note, followed by a half note, and then a quarter note. The Brass play a melody starting on a whole note, followed by a half note, and then a quarter note.

System 3: The Violins & Oboes play a melody starting on a quarter note, followed by a half note, and then a quarter note. The Winds play a melody starting on a quarter note, followed by a half note, and then a quarter note. The Strings play a melody starting on a whole note, followed by a half note, and then a quarter note. The Brass play a melody starting on a whole note, followed by a half note, and then a quarter note.

Dynamic markings include *ppp*, *pp*, *p*, *gliss.*, and *divisi*. There are also markings for *Winds* and *Brass*.

♩ = 132

Repeat 3 times

Segue into Pavane

Strings fade

Strings fade

IV PAVANE

Moderate

Mandolin

Guitar

Bass

The musical score is written for three instruments: Mandolin, Guitar, and Bass. The tempo is marked 'Moderate'. The music is in 4/4 time. The score is divided into four systems, each containing three staves. The Mandolin part is written in the top staff of each system, featuring a melodic line with various ornaments and triplets. The Guitar part is written in the middle staff, providing harmonic support with chords and arpeggios. The Bass part is written in the bottom staff, featuring a steady eighth-note bass line. The score includes various musical notations such as notes, rests, beams, and triplets.

This musical score is for a piece titled "The Fall Of The House Of Usher - 22 - 14 IV Pavane". It is written for a piano and features a complex arrangement of staves. The score is divided into four systems, each containing three staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and two bass staves. The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and two bass staves. The third system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and two bass staves. The fourth system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and two bass staves. The score is characterized by intricate melodic lines, including triplets and sixteenth-note passages, and a dense harmonic texture. The piece is in the key of D major and is in common time.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The middle staff is in treble clef and contains a series of whole notes, each preceded by a double bar line and a repeat sign. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The middle staff is in treble clef and contains a series of whole notes, each preceded by a double bar line and a repeat sign. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The middle staff is in treble clef and contains a series of whole notes, each preceded by a double bar line and a repeat sign. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together, and a few slurs. The middle staff is in treble clef and contains a series of whole notes, each preceded by a double bar line and a repeat sign. The bottom staff is in bass clef and contains a melodic line with eighth and sixteenth notes, some beamed together.



V FALL (FINALE)

(A)

4

FINALE

Piccolo 12

Oboen 12

Cor Anglais

Clar 1 (5)

Clar 2,3 (14)

A

4

Andrew Powell

Reason (B) 1st

Reasons 1st 2nd 3rd 4th

Extra Reason 1st

Top 1

can send n/2

Top 2

(A)

4	Corn	12
		34
4	Ten Trom	12
	Bass Drum	2
	Tuba	2
	Trunk	2

(A)

(16.21)
Bass Drum

4

S ~~4/16~~

A 2

T 2

B 2

More at lib within the
given pitch range. Durations
at lib - short notes accented
longer notes exactly/dominant
at lib within given dynamic
limits for section (and notes
may vary to establish
section at 16)

Handwritten musical score for a piece titled 'A' and 'B'. The score is written on five staves, each labeled with an instrument: Violin 1, Violin 2, Viola, Cello, and Double Bass. The 'A' section is marked with a large 'A' and a circled '1'. The 'B' section is marked with a large 'B'. The score includes various musical notations such as notes, rests, and dynamic markings. The 'A' section is in 4/4 time, and the 'B' section is in 3/4 time. The score is written in a simple, handwritten style.

Handwritten musical score for "The Fall Of The House Of Usher". The score is written on five systems of staves. The first system consists of two staves with various notes and rests. The second system also consists of two staves with notes and rests. The third system consists of two staves with notes and rests. The fourth system consists of two staves with notes and rests. The fifth system consists of two staves with notes and rests. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*. The handwriting is in ink on aged paper.

Handwritten musical score system 1. It consists of five staves. The top staff has a treble clef and contains a complex melodic line with many accidentals and slurs. The second staff has a treble clef and contains a similar melodic line. The third staff has a treble clef and contains a melodic line with some slurs. The fourth staff has a treble clef and contains a melodic line with some slurs. The fifth staff has a treble clef and contains a melodic line with some slurs. There are various handwritten annotations above the staves, including a bracketed '3' and some numbers.

Handwritten musical score system 2. It consists of five staves. The top staff has a treble clef and contains a melodic line with some slurs. The second staff has a treble clef and contains a melodic line with some slurs. The third staff has a treble clef and contains a melodic line with some slurs. The fourth staff has a treble clef and contains a melodic line with some slurs. The fifth staff has a treble clef and contains a melodic line with some slurs. There are various handwritten annotations, including 'cresc' and 'f'.

Handwritten musical score system 3. It consists of five staves. The top staff has a treble clef and contains a melodic line with some slurs. The second staff has a treble clef and contains a melodic line with some slurs. The third staff has a treble clef and contains a melodic line with some slurs. The fourth staff has a treble clef and contains a melodic line with some slurs. The fifth staff has a treble clef and contains a melodic line with some slurs. There are various handwritten annotations, including 'cresc' and 'f'.

Handwritten musical score system 4. It consists of five staves. The top staff has a treble clef and contains a melodic line with some slurs. The second staff has a treble clef and contains a melodic line with some slurs. The third staff has a treble clef and contains a melodic line with some slurs. The fourth staff has a treble clef and contains a melodic line with some slurs. The fifth staff has a treble clef and contains a melodic line with some slurs. There are various handwritten annotations, including 'cresc' and 'f'.

Handwritten musical score system 5. It consists of five staves. The top staff has a treble clef and contains a melodic line with many accidentals and slurs. The second staff has a treble clef and contains a melodic line with many accidentals and slurs. The third staff has a treble clef and contains a melodic line with many accidentals and slurs. The fourth staff has a treble clef and contains a melodic line with many accidentals and slurs. The fifth staff has a treble clef and contains a melodic line with many accidentals and slurs. There are various handwritten annotations, including 'cresc' and 'f'.

Handwritten musical score for "The Fall Of The House Of Usher". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (staves 1-2) begins with a treble clef and a key signature of one flat. The second system (staves 3-4) continues the melody with more complex rhythmic patterns. The third system (staves 5-6) features a prominent bass line with a double bar line and a repeat sign. The fourth system (staves 7-8) includes a section marked "All WHOLE TONE TRILLS". The fifth system (staves 9-10) concludes the piece with a final cadence.

All WHOLE TONE TRILLS

0() : - 40)

1 = 801 [0.9: 92]

67

[illegible]

60

[illegible]

GP

[illegible]

GD

$G \cdot T$	$\frac{div}{\leq 16}$	$\frac{SP_2}{SP_1}$	\rightarrow	tact
	$\frac{div}{\leq 16}$	$\frac{SP_2}{SP_1}$	\searrow	SP
	$\frac{div}{\leq 16}$	$\frac{SP_2}{SP_1}$	\searrow	SP
	$\frac{div}{\leq 16}$	$\frac{SP_2}{SP_1}$	\searrow	SP
	$\frac{div}{\leq 16}$	$\frac{SP_2}{SP_1}$	\searrow	SP

92

TO ONE IN PARADISE

97

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Moderately Slow

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending scale, while the left hand plays a similar pattern in the bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately Slow'.

(add 9)
E



If I could see the sky a - bove And my mind
if the bush be - fore me burns Should I turn

(add 9)
Em



(add 9)
F#m7



— could be set free As wild white hors - es
my eyes a - way And still the voic - es

C (add 9)



E (add 9)



reached the shore I'd stand a - lone and ov - er-see And
I can hear As clear to me as light of day

(A Bass)



I be - lieved in my dreams

mf

(add 9)



Noth - ing could change my mind_____ (Chorus:) Noth - ing could change my mind_____

(Eb Bass)

F7



(add 9)



Now I know what they mean_____ How could I be so_____

blind?



(add 9)



(add 9)



(Chorus:)

(Winds that blow — cold as ice

(Lead Vocal)

Cold — sands of time —

mp

(add 9)



(add 9)



Sounds that come — in the night)

Shall hide

what is left of me —

(Come from Par - a - dise)

(Words —

(Times when no — that one — were cared)

I've been through times — when no — one cared — I've seen clouds —

(add 9)
Em

mine) (Clouds in emp - ty skies) (Shall

in emp - ty skies When one kind word meant

mp

(add 9)
C

E (add 9)

last as a mem - o - ry,

more to me Than all the love in Par - a - dise

(A Bass)
B7

Em7

Caus

C

Gm

I be - lieved in my dreams Noth - ing could change my mind.

To One In Paradise - 5 - 4

(add 9)
F

Cm7

Noth - ing can save__ me Noth - ing can save__ me

Cm9

(B Bass)
C#

C#

F#m

F#m7

Noth - ing can save me now Till I found what they mean

(D Bass)
Am7(add 9)
E

Bm7

Noth - ing can save__ me now.

(add 9)
E

Bm9

Repeat and Fade

TO ONE IN PARADISE

Words and Music by
ERIC WOOLFSON and
ALAN PARSONS

Slowly
Piano

Vocal

To One In Paradise - 4 - 1

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reached the shore I can hear I'd stand a-lone and ov - er - see And
 C(no3rd)addD E add F# clear to me as light of day

Backing Voices I be-lieve in my dreams
 B7 Em7
 Ah Ah

To Coda
 Noth-ing could change my mind
 C (add D) F C(no3rd)addD
 Ah Noth-ing could change my mind

Now I know what they mean How could I be so blind
 F7 Bbm7 Gb7 Ab Gb7
 Ah Ah Ah Ah

Winds that blow — cold as ice Sounds that come — in the

E add F# Em

Cold — sands of time —

night
F#m

C no 3rd
(add D)

E add F#

Shall hide what is left of me — I've

Come from Par - a - dise —

Words — that were mine

times when no - one cared — Em
(add F#)

clouds in emp - ty —

been through times when no - one cared I've seen clouds in emp - ty skies. — When

D.S. al Coda

skies Shall last as a mem - o - ry —

F#m C(no3rd)addD E
(add F#)

one kind word meant more to me — Than all the love — in Par - a - dise —

Coda

Measures 1-2 of the Coda section. The key signature is three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are "Noth - ing can save me". A guitar chord C(no3rd)addD is indicated above the first measure.

Measures 3-5. Measure 3: "Noth - ing can save me" with a triplet of eighth notes in the melody and bass. Measure 4: "Till I" with a C#7 chord. Measure 5: "found what they" with an "Ah" vocal line. The bass line has a triplet of eighth notes in measure 3.

Measures 6-9. Measure 6: "mean" with an F#m chord. Measure 7: "Noth - ing can save me" with an Am7/D chord and an "Ah" vocal line. Measure 8: "now" with an EaddF# chord. Measure 9: "Ah" with a Bm7 chord. The bass line has a triplet of eighth notes in measure 6.

Repeat and fade

Measures 10-13. Measure 10: "Ah" with a triplet of eighth notes in the melody and bass. Measure 11: "Ah" with a triplet of eighth notes in the melody and bass. Measure 12: "Ah" with an EaddF# chord. Measure 13: "Ah" with a triplet of eighth notes in the melody and bass. The section ends with a repeat sign and a fade-out instruction.